OBSERVATION IN THE DRAMA

VALUE OF THE LOVING EYE FOR DETAIL.

How It Has Helped Fitch and Ade: How It Makes Barrie Real Where Shaw Is Only Brilliant, and How It Comes From an Open Eyed Interest in Life.

A certain well known actress recently said that she admired a certain other well known actress. "Why?" somebody asked her, perhaps not unreasonably surprised. "Because," said she, "she does so wonderfully well those things that that nobody

assertion that too many actors imitate true of the players is equally true of the playwrights. The old "brown tree" theory in painting has its counterpart in playmaking. The artist who takes his canvas out of doors, the dramatist who writes with his eye on life, is alike refreshing.

If any proof of this were needed it is to be found just now in abundance at Daly's Theatre, where Clyde Fitch's farce "Girls" is nightly filling the house. Whatever Mr. Fitch's faults may be, lack of observation is not one of them. He goes through life stored notebook of impressions. His gruous." And that night he had his mamen and women are not forever doing the same old things, saying the same old words, trotting out the same old pack of tricks. They do things, they say things which reflect the life around us and in a thousand little ways connect Mr. Fitch's dramas drama, its most effective moment being with actualities. Thus the surface texture of a Fitch play is always surprising and delightful: it seems fresh.

When his girls modestly ratire to the chair res; ectively, settling down for slumber, there is a sudden diabolical thumping in the steam pires-a little thing, but how painfully real to every flat dweller in the audience! The comic effect of this single small touch of observation is sur risingly large. Again, the hero builds a bridge across the airshaft with a blind-a ratent bridge for cliff dwellers, he calls it, hitting off our unholy fashion of existence in this town with an ej ithet-and the blind falls down. It doesn't fall a few feet to the stage. You hear it bumping from side to side down all four stories that are supposed to be there, and there comes the crash of broken glass. Mr. Fitch has looked down one of these flat house airshafts and seen the skylight at the bottom. And to you, sitting in the audience, comes the picture too, and you actually feel that room on the stage to be four stories up. The illusion is very pleasent—illusion always is. You are delighted to have your imagination stirred into doing a little work, into helping the playwright build his scene.

Or Mr. Fitch sends one of his girls out for provisions. He has observed what girls eat on such occasions (or somebody has told him, and he remembered). A titter runs through the audience as the packages are undone. Somebody is being hit here! Then there are the hairpins in the matchbox; and the funny little confectionery bride atop the wedding cake (in what East Side bakeshop window did Mr. Fitch sea that as he was strolling by to store away the memory in a corner of his brain?); and the "elocutionist" who sings "Love Me and the World is Mu-ine!" the one and only song for her to sing, sung in the one and only way to sing and the silly married lady who, blocked in her pursuit of her husband by one of those office gates which have the real catch on the under side of the apparent lock, gives up the attempt to solve the puzzle and climbs over the gate with that comical awkwardness of the sex aware of their ankles. Most of us have seen a woman straddle a gate and smiled. Mr. Fitch

knew we would smile at it in a play. It would be easy to multiply examples of this sort; every spectator of "Girls" can see them for himself. Taken together they are what give to the play in no small measure its freshness and charm; they help to make it real, to connect it with the lives of those in the audience, to arouse pleasant associations, to pique mildly the imagination. And they are all the result of Mr. 'Fitch's gift of observation, his feel for the surface texture of life, his habit of keeping his eyes open not only in the theatre

but outside of it.

George Ade is another playwright possessed of the seeing eye, "the eye for copy" it would be called in a newspaper shop; "the daily theme eye" it is called by the Harvard English department. Before he wrote for the stage Mr. Ade's "Fables in Stang" had carried his fame abroad, because of their delicious observation, their humorous rendering of certain phases of life, particularly life in smaller towns. Even to-day Ade is best appreciated by the man reared in a small town. The foibles he most keenly exposes are the foibles of the village. The two youths in "Artie"poor, ill fated, delightful "Artie"-who went to the Union No. 19 ball, and the tale of how they there "picked up" the heroine is not to be flavored by your more sophisticated dweller on the Avenue, who does not know that the game of chance acquaintance has its etiquette but no impropriety. The faintest suspicion of Impropriety would have ruined the truth of this scene. "The College Widow," of course, was one long exhibition of delicious observations, from the big guard, whose patent leather shoe "bound just across the instep," to the boarding house keeper's daughter and the "widow" herself, who wore a new fraternity pin each season.

Indeed, just because Mr. Ade does go through life with his eyes open, just because he is interested in the men and women about him, he is able to tap new springs of theatrical supply, to avoid the stale, the overworked, the conventional in the theatre, bringing something fresh and new hailed as new even by those people who could not know that it was true, who could not appreciate its quiet little jabs of satire, its amiable, even affectionate, rendering of life in a small college. It is not his make dramas of contemporary life. slang that makes Mr. Ade's work popular with intelligent people. George Cohan faint echo of the amusement it gives him into his plays, that others may be amused as he is. That is the secret of the fresh charm of his work, that the source of its

J. M. Barrie, perhaps, of all living English speaking playwriters, best illustrates the power of observation in the drama. No man has tapped a more varied source of supply than he, and no man has brought terial. The village of Thrums, the Quality of hours later he strolled back to Park row

street of Jane Austen's time, the Never- and wrote a column. "It's a low tide," never-never land of childish fairy tale, the English drawing room of to-day, with the life below stairs shown in comical contrest, are alike subjects for his plays, and loving truth. How did Barrie come to write "Peter Pan"? Did he say, "Go to, I will write a play for children. Pens, ink and paper, boy!" Hardly. He walked with his dog in Kensington Gardens; he told tales to the children there. He got acquainted with the ducks. He learned where Peter lived, on the island. Finally he met the Little White Bird, and that was of the play in his ear, or rather of the book. The play came later. Nana is unnatural history only to those who have never This is the feminine of David Warfield's | watched dogs. The play fails of appeal only to those who do not remember their not life but other actors. And what is own childhood or who have not lived it again with little children. Even such a slight thing as Smee's sewing machine illustrates Barrie's eternal watchfulness. He and Mr. Frohman had gone down to Manchester to see the first "provincial" production of the play. They were walking along the street in the afternoon when Barrie suddenly stopped to gaze into a window. A man was sitting there sewing at a machine. Barrie grinned. "What is it?" asked Mr. Frohman. "Why, don't you see?" laughed the author. "Smee must , with his eyes open; his mind must be a have a sewing machine-it's so incon-

chine and the audience roared.

"The Admirable Crichton," so different from "Peter Pan," so profoundly philosophical beneath its whimsicality, is conceived in terms of the most rigid and solid pantomime-the moment at the end of the second act when the aristocrats who have revolted from the rule of the butler come stealing sheepishly back in the darkfolding bod, the couch and the Morris ness, drawn by the magic odor of the pot on the fire. And this solidity is due to what? To Mr. Barrie's faithful observation. The servants sitting ill at ease in the lord's parlor, for their monthly dose of "equality"; the butler on the desert island become king because he is the one who knows how to build fires, make houses, cook the food. meet the primitive necessities; the aristocrats back again in London assuming once more their superior position while the butler no less readily assumes his by bowing his shoulders and rubbing his hands again in the old, submissive way, all are indicated for the eye almost without the aid of speech, and indicated because Barrie knew what he was drawing, worked from the living model. His observation was minute and patient, and seemingly unbounded. He knew how butlers rub their hands, how the social castes below stairs divide themselves, how servants sit when they are trying to appear at ease in a drawing room, how Mayfair makes epigrams or holds its head up haughtily or gets hungry on a desert island, like the rest of us.

Other men could have worked out the logical scheme of "The Admirable Crichton" as well as Barrie; Shaw no doubt could have worked it out no less wittily. But no other living playwright could have made it not alone so humane and kindly and sweet, but so real. For no other playwright has watched men and women so closely and so lovingly, remembering their little tricks and attitudes, their pet phrases and personal humors, their oddities of dress and speech and thought. It isn't Barrie's fault if he does this. He cannot help it. That's the way the Lord made him-a lover of his fellow men for their own sakes, not for the sake of putting them into a play. He probably gets as much fun out of his material before his plays are written as we do afterward.

And w has pointed out, that Shaw is so entirely lacking in just this quality of observation. Probably few people have failed to experience a kind of disappointment, a sense of vague lack, even at the most brilliant of Shaw's comedies. They get to the head, but not below it; they inspire laughter without warmth or glow; there is something unreal about them, even about "Candida," for they leave the emotions untouched. The ordinary everyday surface of the universe is to him," says Mr. Walkley, "only a springboard from which he jumps into the space of ratiocination-his own peculiar space, a space of four dimensions." Perish the imputation that this passionate Fabian, this paradoxical Socialist, does not love his fellow men! G. B. S. loves us one and all. But he is too burdened with the mission of correcting us, of making the straight places of our philosophy crooked, of supplying us with theories and shattering our romantic ideals, to take any interest in the mere surface details of our lives. He could never sit in his club window and watch the passing throng. If he should walk in Kensington Gardens he would ask the ducks why they weren't swans. There is none of Mr. Barrie's loving, patient rendering of minute detail in his dramas, because he isn't interested in such detail in life. Therefore "The Admirable Crichton," which is quite as profoundly philosophical as anything Shaw has written, is also a thousand

times more real. To come back to Broadway, "Paid in Full" admirably illustrates in its first act just this quality of observation; and surely it is more than chance that as the truth of observation grows dim the drama grows more and more theatric and conventional. The humors of a Harlem flat (for a Harlem flat may have its humors, to the onlooker at least!), the young husband with the carpet sweeper, the dumbwaiter, the speaking tube, the paperhanger's mess, the grocery bills, the petty economies in light and fuel give to that admirable opening act a twang of reality that is lacking later, when the machinery of the story gets to creaking and the characters become puppets for the purposes of the play. Mr. Walter, however, never quite loses his gift of observation There are touches of it in his "semi-fashionable" hotel; it gleams again in the setting for Capt. Williams's apartment, and in the to the stage. "The College Widow" was Captain's conversation with his servant. And every fitful gleam arouses a response in the audience that ought to show plainly enough how priceless a gift it is for the playwright, especially the man who would

Emerson once remarked, possibly not without a touch of that local self-sufficiency can write slang. Certainly it is not his which still may be found in Concord, Mass. skill as a play constructor, since his skill | that the traveller to Europe finds nothing in that direction is conspicuous only by its | there he does not take with him. Alas absence It is his freshness, the unworn, the playwright finds nothing in life either unhackneyed quality of his texture and that he does not bring with him. After all material. And he has this freshness be- | you cannot go forth saying "I will discover cause Mr. Ade keeps his eyes open. And a new corner of life to exploit on the stage Mr. Ade keeps his eyes open because his with any hope of success. It is the old universe is not bounded by the Flatirons; fable of the two shepherds who sought the he loves life anywhere he meets it, loves | magic flower. Once upon a time a reporter, to watch it, to render it, to catch up some lacking an ssignment, went down to the lattery and sat on the seawall, bemoaning the injustice of the Fates, which w uld not bring about a subway accident or a bomb explosion or a four alarm fire to swell his slender space bill. The sun was warm. The lazy tide ran by, bearing on its bosom many strange things out to sea. And the reporter had the curiosity of his kind. He forgot his hard lot in the pleasant pastime of watching the strange burdens of the tide. to the stage a wider range of novel ma- Presently he was taking notes. A couple

he sai', "that brings no space." And it's a pretty poor corner of life that will yield no drama. But that drama is not to be had for the asking. The seeing alike handled with the most faithful and eye must discover it, the faithful hand transcribe. It must be observed first for its own sake, loved for its own sake. And that is only possible when the playwright has almost the painter's childish delight in the form and color and movement of the universe and the healthy man's warmhearted interest in the doings of his fellows. Mr. Barrie couldn't have created Nant if he didn't like dogs, nor firithim if he lacked the little bird that whispered the secret a fraternal interest in butlers! George Ade could never have writton "The College Widow" If he had gone through college with his nose in a book. Academic courses in the technique of the drama, patient study of Euripides and Shakespeare, Molière and Congreve, are all very well. But the young loafer who lounges around the poolroom in his club and smokes too plenteous pipes of good fellowship in unscholastic chat with his kind may be closer to the right track, after all-which is a dangerous doctrine for WALTER P. EATON. undergraduates!

A MILLION A MINUTE. What It Sometimes Costs to Cut Down a

Train Schedule. To save a few minutes in the schedule of its trains a railroad is often compelled to spend millions of dollars in improvements. The experts figure out that the New York Central and the Pennsylvania are spending in their big terminal improvements \$1,000,000 for each minute

According to Moody's Magazine, 'the Pennsylvania in the last few years has built bridges, bored through mountains, tunnelled rivers and actually blown the heads off five or six mountains to shorten its track and lower its grade.

The grand total of expenditures of this one road for these time saving improvements approximates \$220,000,000. Between Pittsburg and Philadelphia hardly a mile of the old track remains, and the same can be said of the 105 mile track between Philadefphia and Harrisburg.

About \$70,000,000 was spent to lower grades between the two former cities, saving thereby about ninety minutes in the regular running time, averaging nearly \$800,000 for each minute saved.

This engineering feat included the dynastraightening of tracks and lowering of the grade over some 354 miles. The filling of ravines, digging new channels for streams, bridging rivers and tunnelling hills and small mountains were all included in this stupendous and costly task.

Likewise between Philadelphia and Harrisburg the time allowance for express trains has been reduced from three hours to one hour and fifty-five minutes at a total cost of something like \$13,000,000.

This section was the cheapest saving of time on the whole system, averaging only \$100,000 a minute. The saving of three minutes to Trenton on the other hand cost over half a million dollars, or about \$200,000 a minute.

The economy of such huge expenditures appears more in the freight department than in the passenger. Heavy grades and numerous curves are the bane of all good railroad managers.

The famous Lucin cutoff on the Southern

Pacific is another instance of costly engineering for the purpose of saving min-utes. The old time from Ogden to Lucin has been cut from six to four hours by ilding a great highway across the Great The Lucin cutoff cost millions, and was

one of the engineering feats of the century, but it saved 120 minutes at an approximate cost of \$35,000 for each one. But the actual economy appears again more in the freight department than in the passenger. By the old route the freight trains had

some short grades to climb of ninety to the mile, and frequently three and four powerful locomotives had to haul the trains up these steep grades. To-day a single engine can take the train across the new highway system at far less expenditure of coal than several could do by the original

The same road is now engaged in tunneling the Sierras at an approximate cost of \$5,000,000, and half as much more in straightning the tracks west of New Orleans The Santa FA has also been engaged in this battle of minutes. The Belen cutoff in New Mexico will shorten the line nearly ven miles between Texico and Rio Puerco but more important than the time, it will climbing some 7,660 miles to cross Raton Mountain. The grade up the

old line is one of the steepest in the or

reaching in many places 185 feet to the The Missouri Pacific was originally built on about as crooked a line as one could draw on the map, and included in these numerous curves were steep grades that made freight hauling an expensive matter. For five years now the present managers have been pouring millions into the line to straighten out the curves, cut down the grades and shorten the route between im-

In this process the cost has often averaged a million dollars a mile, and for each minute gained a cool half million dollars had to be expended. It is estimated by railroad constructors that nearly \$750,000,000 has been spent in

ortant points.

the last few years in tunnels, bridges, im-proved grades and cutoffs for the purpose of saving time and expense.

DURUM WHEAT.

Grows Where Other Kinds Won't - Makes Lots of Muscle. There is a steadily increasing produc-

tion of durum wheat in northern Minnesota and North Dakota and in the arid or semiarid sections of other States. The big flouring mills have not as yet

adapted their machinery to its proper grinding, says the Minneapolis Tribune. They find it too rich in gluten and too hard for their present instalment of rollers. The elevator men don't handle it freely because it necessitates special bins. But the exporters take it eagerly.

It is sometimes called macaroni wheat because its main use up to this time has been for the manufacture of macaroni. The French, however, who are accounted the best cooks in the world, have employed it quite extensively in bread making, and it is asserted that the bread made from it is most nutritious as well as light and appetizing.

There is no reason why it should not be. Gluten is a muscle former. In 100 ounces of lean beefsteak there are eighteen parts of muscle formers. In 100 ounces of ordinary bread there are seven to eight ounces of muscle formers, in 100 ounces of potatoes two ounces, in 100 ounces of milk four, but in 100 ounces of macaroni or broad made from durum wheat there are said to be from eighteen to twenty ounces

of muscle forming rusterial.

Admitting the food value of this variety the temptation to the farmer whose land is adapted to it to plant it is almost irre-It is a plant that stands drough much better than other wheat plants. so hardy and thrifty that it is usually exempt from rust and smut and bugs.

The average yield is high-often from 50 to 100 per cent, greater than that of the old varieties of wheat grown in the same seems certain that is destined to prove a blessing to the farmers in sections where the rainfall is deficient or unreliable. It makes a most nutritious will thrive and attain a degree of health that will make them command high prices either from butchers or stock fanciers.

PAUL KESTER'S NEW STAGE VER-SION WEDNESDAY.

Cyrll Scott at the Garrick Monday-Henry E. Dixey in "Paps Lebonard" at the Bijou Thursday-Ibsen and the Public Libraries-"Goetz You Berlichingen."

The most important novelty of the week will be shown at the Lyric Theatre Wednesday night when Mr. Sothern produces for the first time on any stage Paul Kester's new dramatic version of "Don Quixote." Of course Mr. Sothern will impersonate the immortal knight, and of course Rowand Buckstone will play Sancho Pansa. It has been Mr. Kester's endeavor in writing the play to present episodes of the book in Cervantes's own language and to present them without any hint of comment and striving for hidden meanings. The episodes to choose from are many. The play ends with the death of the knight, his past deeds passing by him in dream review. For this and other scenes the mechanical equipment of the play has to be heavy, and the task of rehearsal has been so great that the theatre will be dark till Wednesday. On the opening the curtain will rise at

Cyril Scott will be seen to-morrow night at the Garrick Theatre in a new play written by Cecil B. and William C. de Mille. The scenes are laid in northwestern Canada in the timber zone of the province of Alberta, where a body of horsemen, the Canadian Northwestern Mounted Police, ride fast and fearlessly for the protection of the laws of the Dominion. The play deals with an episode of this order in which Cyril Scott, as Lieut. O'Byrne of "The Royal Mounted" figures conspicuously. He receives orders to ride into the enemy's country to bring back a criminal, and he starts away with the absolute sang froid f his cult and race, although he knows e is risking his life in the hunt and is without clue or trail. The adventures that Byrne experiences are in the heart of the forest. Side by side with his duty O'Burne encounters love for the first time.

Henry E. Dixey will appear at the Bijou Theatre Thursday night in "Papa Lebonard," the comedy written for Coquelin and the Comédie, but never acted by the miting of half a dozen mountains, the great French comedian. It 'was made known here in Italian by Novelli. Kate Vermilye has made the English version for

> Well, well-here is the New York Public dibrary reporting that for the week ended March 31 the three most popular works, not fiction, in circulation were Ibsen's plays, James's "Pragmatism," and Metchhnikoff's "Prolongation of Life." Boston and Cambridge papers please copy. And nobody is playing Ibsen in New York at present, either. With James and Ibsen in such demand the "tough minded" phiosophers are having their day.

> The Belasco-De Mille drama, "The Wife," will be revived by the Spooner stock company at the Lincoln Square Theatre this

The German Theatre Company will be seen during the coming week in four different plays. "Goetz Von Berlichingen" will be performed-positively for the last time—to-morrow evening. On Tuesday and Wednesday evenings the bill will be Ibsen's "Hedda Gabler," with Miss Hedwig Reicher in the title rôle, and Eugen Burg, Ernst Sauermann and August Weigert Ernst Sauermann and August Weigert in other important parts. "At the White Horse Tavern" ("Im Weissen Roessl"), one of the most popular comedies in the German repertory, will be presented again on Thursday evening. The same comedy will be played again on Friday and Saturday evenings. For Saturday afternoon the management announces "Alt Heidel-

To-morrow William Faversham enters upon his last week at the Academy of Music "The Squaw Man," the big Western drama that has found such a successful engagement at this house. This will be the last time Mr. Faversham will be seen in this play in New York.

Easter Monday Miss Kitty Cheatham, who has just returned from a highly successful tour of the West, will give one of her recitals for "children and grownups" at the Lyceum Theatre on West Forty-fifth street. At this recital Miss Cheatham will resent an entirely new array of material. This will be her last appearance in this ountry for some time, as she sails for Europe early in May to fill engagements in ondon and Paris which will detain her abroad for several months. Among Miss heatham's new offerings will be two songs that have been especially written for her Miss Minnie Cochrane, the lady in vaiting to her Royal Highness the Princess Henry of Battenburg.

"The Thief" at the Lyceum reaches its 250th performance Saturday night.

Clyde Fitch's farce "Girls" is so bright, so crisp, so full of keen and fresh observaon and kindly feeling that it is packing Daly's Theatre. It is a real and deserved

"The Servant in the House," beautifully acted, is visible at the Savoy.

William H. Crane in Ade's merry farce "Father and the Boys" continues at the Empire.

Otis Skinner's fine and picturesque perormance of "The Honor of the Family" is lling the Hudson.

"Miss Hook of Holland" continues popular

David Warfield continues to play "The Music Master" at the Stuyvesant, with Saturday night performances of "A Grand Army Man." There will be a matine Thursday, the 231.

At the Belasco "The Warrens of Virginia" rounding out the season.

Sam Bernard in "Nearly a Hero" is the drawing card at the Casino

John Mason in the fine play "The Witching Hour" continues to fill the Hackett. Lew Fields in "The Girl Behind the

It is a hopeful sign when a strong, ous American play like "Paid in Full" fill the Astor Theatre nightly.

ounter" has played seven months at the

Weber's burlesque of "The Merry Widow" goes on its merry way at the Music Hall. At Wallack's "A Knight for a Day" bids

Williams and Walker continue at the Majestic.

fair to finish out the season.

"The Merry Widow" in German seems o have settled at the Orpheum Concert Barden. Third avenue and Thirteenth Third avenue and Thirteenth he present company came chiefly from

"Tony the Bootblack," the latest A. H.

Woods melodrama, comes to the Thaha heatre this week. The plot revolve At the Montauk this week Miss Maude bout the infamous machinations of the Black Hand gang.

SOTHERN IN "DON QUIXOTE" to the heart of the patrons of the New the house will doubtless be filled at each GAME BIRDS IN POLITICS Star will be introduced at that house this week when A. H. Woods brings "Broadway After Dark." Harry Fields and Mildred Stoller head the cast

"Wine, Woman and Song" will play at the American Theatre for a limited time, beginning next Monday matinee. Bonita as usual heads the cast.

"The Smart Set," that merry company of colored entertainers, with S. H. Dudley heading the cost, will be the coming week's attraction at the Yorkville Theatre.

"The Girl of the Golden West" will move to the Metropolis Theatre for the coming week and will undoubtedly prove a treat o a number of the Bronxites who mable to see this beautiful production at

Robie's Knickerbockers, the coming week's attraction at Hurtig & Seamon's music hall, will present two burlettas entitled "The Arrival of Prince Hadji" and "Murphy's Mishars," both of which offer an abundance of laughter.

"The Rogers Brothers in Panama" will be at the Grand Opera House this week.

At Hammerstein's Victoria Theatre of Varieties this week the programme will be headed by William Rock and Maude Fulton. The remainder of the programme will include Junie McCree & Co., presenting his one act comedy skit entitled "The Man from Denver, or The Dope Fiend"; Jack Norworth, monologist; Shean and Warren in their laughable travesty on "Quo Vadis" Minnie Seligman and William Bramwell who will present a one act skit entitled "A Dakota Widow"; second and last week of Rosie Lloyd, the clever English comedienne, sister of Alice and Marie Lloyd; the Avolos, xylophone experts; John Birch. "The Man With the Hats"; The Brittons. olored singers and dancers, and new vita

George Sidney in his play, "Busy dzzy's Boodle," is the attraction booked for the West End Theatre, starting with a matinée to-morrow afternoon. The plot of this new piece frolics along the lines of Sidney's

The New York Stars, a burlesque organization, will be housed at the Murray Hill this week.

The Eden Musée shows a figure of Chester Gillette in the electrocution chair at Auburn State Prison as a result of his conviction of the murder of Dolly Brown. The cine-matograph hit of the week is entitled "How to Lose a Troublesome Dog.

Joe Welch will appear in "At Ellis Island" at Percy G. Williams's Colonial this week. As an Italian Mr. Welch essays a new rôle. James Thornton is a monologist. Belle Blanche will give a series of imitations. Terry and Lambert are two performers who Terry and Lambert are two performers who return after seven years abroad. They present a skit entitled "English Types Seen Through American Eyes." The Rose De Haven Septette is good. Ed Blondell and company in "The Lost Boy" are popular. Genaro's Gondolier Band will play. Howard and Howard the Krotone as listed. and Howard and the Kratons are listed.

At Percy G. Williams's Alhambra Alice Lloyd enters upon her second and last week when she will be heard in a new collection of songs and will don fetching costumes. Simon, Gardner and company have an act. O'Brien-Havel and Effie Lawrence have a sketch. The McNaughtons, who are English pitter-patter comedians, enter upon Their second and last week. The Farrell Taylor Trio are listed. The Big City Four is a quartet. Mayme Remington and her Picks manage to entertain. Those Four Girls appear.

Added to J. M. Moore's original New Orleans Minstrels, Huber's Fourteenth Street Museum the coming week presents seven in number. Other attractions are carr's Teddy Bears, Walter the Blue Man, basides forty-five minutes of Edison's life motion pictures. The Strolling Players will be the attrac-

tion at the Gotham Theatre for the coming The company is headed by Toma

The Kentucky Belles will be housed for the week at the Dewey Theatre, where they will present two burlettas

At the "Bohemian Night" at the Circle Theatre this evening the Lambs will take charge, headed by Lamb J. Clarence Harvey as toastmaster. The Strollers will also be on hand. Mr. Harvey himself will contribute recitations to the bill, and a lively evening is promised.

The Hippodrome has a new startler. To-morrow from one side of the stage Zula, an acrobat of daring and skill, will be shot across the area to a trapeze. For six weeks mechanics have worked at the Hippodrome to get into place the machinery for tossing this man through space. Zula comes here direct from London. While he has done many hazardous feats, this will be his first attempt at being fired though the air. The Hippodrome stage is the only place in America big enough This will be another feature to the Hippodrome's big bill. circus is now the largest and best ever shown in the great playhouse. Four new acts were added last week. The Battle of Port Arthur, with its clashing troops and plunging horses, opens the bill, which con-cludes with the glittering Ballets of the Four Seasons and the Winter Carnival.

Jan Kubelik is drawing near to the close of his American tour, which began November 10 in this city, and makes his farewell appearance here (his last for three years) on Palm Sunday evening, April 12, at the Hippodrome, assisted by Walter Damrosch and the New York Symphony Orchestra.

At the Fifth Avenue Theatre this week will be Trixie Friganza, Karno Troupe, Rose Coghlan and company, Burr Moin-tosh, Elinore Sisters, Six Nosses, Carlisle Moore and company and Charlene and Charlene.

With the Fifty-eighth Street Theatre are Maurice Levi's Band, Pullman Porter Maids, Maude Lambert, Perin Zouaves, Willard Simms & Co., Alf Whelan, Patrice and Friend and Downing.

At the 125th Street Theatre are Houdini, Harry Von Tilzer, Jessie Millward & Co., Lily Lena, "High Life in Jail," Joe Hart's Electric Crickets, Wynne and Lewis, Hill

At the Harlem Opera House the revival will be "Sky Farm," a rural play in four acts, by Edward E. Kidder. Among many other features this week

at Tony Pastor's Theatre will be several

pathetic sketches taken from real life and several singing and dancing acts. Charles B. Lawlor and Daughters will be seen in an entirely new act with all new songs and costumes; Conroy, Le Mairs & Co. will present "King for a Night," a blackface comedy act; among others will be Mr. and Mrs. Ralph Lewis in a comedy playlet, for the first time here; Marion and Deene in a comedy rot: Mr. and Mrs. Shed-man's Dog Circus; A. K. Caldera in a Eu-ropean novelty not; the Mozarts, original anadian snowshoe dancers; Nat. S. Jerome Co. in a Hebraw seetch; J. W. Sharry falking entirtainer: Leonzo, juggier: Miss Soj his Tucker, coon shouter; Mile. Zear, wire walker; the Traveler and the Camera. and the American vitage; h with life motion pictures.

At Brooklyn Houses.

Adams will be the attraction in "The Jesters." Miss Adams is popular everywhere, Numerous pleasing specialties so dear in Brooklyn no less that New York, and

There will be an all star bill at Percy G. Williams's Orpheum when Benjamin Chapin and company will head the bill in "At the White House." Mr. Chapin impersonates Lincoin. Emil Hoch and company appear. The Colonial Septet is an act with pretty girls. Ed F. Reynari is a ventriloquist. Howard and North are comedians. Ben Welch is a character comedian. Emms Francis and her Arabs are a singing and dancing trio. The Marno Trio are ex-perience; acrobats, while the Meredith Sisters are lightning change artists.

The show this week at Keeney's is strong in comedy features, being headed by Elfie Fay, known as the original "Belle of Avenue who will be seen in vaudeville for the last time, as she will reenter the legitimate. The extra attraction will introduce Rube Welch and Kitty Frances, assisted by the Misses Beatrice, Dycer and Co re in the comedy "The Flip Mr. Flop." The extra feature is Edif Helena, soprano. Other acts to complete the bill are the Wartenberg Brothers, the Omega Trio, the Phillips Sisters, Campbell and Brady, John Lorenz and the Keeneyscope in new comedy views. Amateur night next Thursday.

The Bachelor Club Burlesquers will furnish the programme at the Gayety Theatre this week with a well arranged mixture of extravaganza, spectacle and vaudeville. Viola Sheldon, a former singer of the Tivoli Opera Company of San Francisco, and Harry Hastings, a comedian, are the prin-

At the Star Theatre this week the entertainment will be provided by the World Beaters, an organization that is a favorite in this playhouse and which contains some well known funmakers. One of the features of the programme is a spectacle written by Frank Dumont, the veteran minstrel and playwright. It is entitled "The Isle of Rubbernecks.

At the Bijou Theatre the attraction will be furnished by that well known quartet of farceurs the Mortons, who will present their new musical comedy "The Big Stick," of which George V. Hobart is the author. This is the third engagement of this interesting family of entertainers in Brooklyn within a few weeks, a fact that speaks well for their popularity.

At the Folly Theatre this week Miss Cecil Spooner will appear in a romantic musical comedy drama, "The Dancer and the King," in which she has achieved success. The play was written by Charles E. Blaney and J. Searle Dawley.

A vaudeville programme, in addition to two act musical comedy, will be given at Hyde & Behman's Olympic Theatre this week by W. S. Clark's Jersey Lilies Extravaganza Company.

ROMANOFFS VAST WEALTH. Richest Royal Family in Europe-Sources of Their Income. The imperial family of Russia is the

richest royal family in Europe, and derives its wealth from three sources-the State treasury, the imperial domains (formerly Church lands), and the so-called "Cabinet properties." The State Treasury provides for the Czar as the Sovereign, the imperial domains are the joint property of the members of the House of Romanoff, but administered by the head of the house; the "Cabinet properties" are the personal possessions of the reigning sovereign as

No data of any kind are available estimating the amount of property held by the Czar and other members of his La Belle Rosa's troupe of Oriental dancers, house in their private capacity as individuals. It is known to be very considerable both in land and in gold, says the Pall Mall Gazette, but is very rightly treated as a purely private matter.

The State treasury pays out a million and a half sterling a year for the needs of the imperial house, principally for the maintenance of the palaces and the officials and servants attached to them. The reigning Empress for example has an allowance of £20,000 a year, the Dowager Empress the same. Every child born to the Czar receives from birth to the age of 21 nearly £4,000 a year, while the heir to the throne receives annually, in addition to maintenance of palaces, £10,000. Daughters receive a dowry of one million rubles, or a hundred thousand pounds, when they marry. The figures under this head are comparatively modest, and the total expenditure charged to the Treasury is less

than 1 per cent. of the annual budget. The imperial domains, the main source of the wealth of the Romanoffs, were originally Church lands. In the Middle Ages the Church in Russia was not only the repository of all the learning of the land, but its bankers and usurers also, and the wealth amassed in the course of centuries was enormous. The Russian Church is not poor now, but the bulk of its vast possessions passed to the House of Romanoff a century ago. The imperial domains comprise 21,328,000 acres, an area larger than all Ireland.

About two-thirds of this area is forest out of which a good revenue is made; the timber exported from Archangel is known all over the world, while the estate of Bleovezh, that magnificent forest where are still preserved herds of the aurochs, annually provide for sale 2,000,000 cubic feet of timber; another estate in the Vologda province produces 200,000 of the largest timber trees annually for the imperial

sawmills there.

The other third of the area comprised in the imperial domains, something larger than all Wales, is highly cultivated land. The largest vineyards, producing the best wine in Russia, belong to the domains, and about a hundred and fifty thousand pounds worth of wine is sold annually from this source. In the province of Samara sugar plantation the factory on which produces 1,500 tons of rugat every year

Mineral wealth is worked in a hundred spots; 1,500 flour mills, a thousand fisheries, not for sport but as an article of trade, a hundred wharves on various rivers and 850 trading concerns of various kinds are among the minor undertakings belonging to the imperial domains. But the greater part of the cultivated area is rented to others, 15,000 lots for purely agricultural purposes and 10,000 for the higher forms of cultivation, fruit, vineyards, &c.

The clear profit derived from these various sources is over two millions sterling per annum. During the past hundred years, since the Church property was converted to the imperial use, a sum of twenty five millions sterling has been paid out to various members of the imperial house. Under the head of imperial domains is also included certain capital accumulated various emperors, and to this must be added the five and a quarter millions sterling received from the peasants who were serfs on the imperial domains as the price of their freedom. The third source of income is the "Cabinet

properties," which belong to the reigning Czar personally as Czar. The only figures obtainable for assessing the value of this the greatest source of present and future wealth, is the area of the landed property, which is 115,000,000 acres, or about the size of France. This property is almost entirely largest of the gold and silver mines, worked and unworked, besides a fabulous amount of unexplored wealth both above and below Copper, iron, platinum and other ores, besides gold and silver, are only awaiting the opening up of this unexplored territory, the size of France, to yield many more millions annually.

FIGHT IN NEW JERSEY TO STOP SPRING SHOOTING.

son-Proposed Game Law Amendments

Sportsmen Arrayed Against Baymen in an Endeavor to Protect Bucks, Shorebirds and Woodcock in Breeding Sea-

You might not suppose that there was politics in a wild duck or policies in a ployer, but over in the State of New Jersey such a situation exists. One county threatens to go Deraceratie if a certain bill seeking to insure the stricter preservation of the State's game birds should pass through the Legislature. The baymen of Ocean county, who know the hunting grounds in and about Barnegat Bay and all of the smaller indentations of the coast thereabouts, are some of the voting citizens of New Jerses who do not want to see a closed season on all game waterfowl from December 31 to August 31.

Just now the work that is being done by the New Jersey Sportsmen's Association to influence legislation to protect game birds bulks as large in the business of the Legislature as Judge Fort's Bishops' lax did a short time ago. This association has submitted a bill which aims at a revision of existing limitations of open and cleared seasons on game birds of all kinds and which provides for the division of the State into two game districts for the better enforcement of the protective measures.

The association has a membership of 11,000 sportsmen. Each club is represented on a general board by a member, and all the clubs have ratified the programma of game bird protection which has been embodied in Senator Frelinghuysen's bill now before the Legislature.

Opposed to this organization and represented by various members of the State Legislature are the baymen, who make a living by market shooting and serving as boat pullers and guides for city sportsmen. The number of these baymen is not inconsiderable and their influence in the Legislature is of sufficient weight to make the final passage of the new game bill a matter of speculation. Already representatives of the baymen have had a hearing before the State Fish and Game Com-

George Batten, one of the most enthusiastic workers of the sportsmen's association, epitomized the situation in New Jersey in an address he made before the Game and Fisheries Committee of the Senate.

"If a man had appeared in this hamber thirty-five years ago," said Mr. Batten "appealing for laws to protect the wild pigeon he would have bee laughed out of court with the reply, 'There are millions of them; you can never annihilate them. It would be perfectly easy to pass a law now making the shooting of a wild pigeon so grave an offence as to incur a penalty of \$100 for each violation of the law. There are men who would be willing to pay that sum to prove that there was one alive to-day.

The fate of the wild pigeon, say the friends of the bill, will soon be the fate of the ducks, the shore birds and the woodcock unless the game laws are adjusted so that during the seasons when these birds are breeding on the marshes and in the woods they shall not be harried and driven off their nests or away from their helpless young.

As the law stands in Jersey to-day the closed season on geese, duck, brant and other game waterfowl extends from the last day of March to the first of November. The shore birds, under which generic title pass the snipe of all families, are protected from January 1 to May 1 only.

The new regulations inspired by the New Jersey Sportsmen's Association would oke and waterfow during the months November and December, and October. would fix the same limit, with the adultion of the month of August, upon the shooting

of shore birds. In both these instances the sportsmen move to abolish spring shooting. Seven States of the Union and three Canadian provinces have already abolished spring shooting, and the sportsmen would have New Jersey move into line before it is too late. They realize what few sportsmen outside of the State know, that Jersey's late. shores and marshes are by nature and were

until recently in fact breeding grounds of the ducks and other game waterfowl. A. K. Fisher, an ornithologist of the United States Biological Survey, in a recent pamphlet upon the vanishing woodcook and wood duck took occasion to call attention to the fact that the latter bird. being swept out of existence because spring shooting. The wood duck breeds in some places in Jersey instead of joining the migratory ducks that have their brooding places in Canada, but as the law stands now this bird can be shot

The black duck, mallard and blue winged teal used to breed in the Jersey marshes in the months of spring, but according to the records of the New Jersey Sportsmen's Association they have been decimated almost to the point of extinction by

spring shooting.
President Kuser of the State Game Commission recently received a delegation of baymen from Ocean county and the more southerly reaches of the Jersey coast, who ame to tell him that there were as many ducks on the marshes now as at any time keepers and tradesmen along the coas lose if "a few sports" to dictate when ducks should be shot. Mr. Fisher, the ornithologist, has said in his pamphlet that "there are more wild destroyed each year than are pro

to decide between the testimony of the baymen and that of the scientist backed by the sportsmen. Another game bird that the measure submitted to the Jersey Legislature aims to protect is the woodcock, growing monscarce in the Jersey woods each y shot in the month of July and again in October, November and December.

duced.

The Sportsmen's Association would do away with the July shooting. It says in Forest and Stream that "of all the iniquities of the New Jersey game law, July shooting of woodcock is the worst." It is argued that particularly in a backward spring it is mpossible for the woodcock broods to be hatched and grown by July. ing of a hen with chicks half grown murder of the whole family, declare the sportsmen.

Spring and summer shooting of the woodcock still exists in half of the States. During the winter migration they are mithslaughtered throughout the fringe of Gulf States. As a result this bird, according to Mr. Fisher, is likely to become

extinct within a few years. Over in Jersey the sportsmen them selves have had a hard time agreeing on a programme of protection. interior were all for the curtailing of the open season on ducks, but kicked the abolition of the July shooting of wood cock. Mutual concessions ruled, however and if the Frelinghuysen bill goes through the woodcock can only be shot for hree months of October, November and

December. shore birds-snipe, ongbilled curlew and the like-come for protection against spring shooting the proposed law. The sportsmen wo have an open season on these little fellows from August 1 to December 31, and thus the birds would be protected in the nesting.

lilinois Crow Killers' Reward.

eponset correspondence Chicago Inter Ocean Loring Snow and Thurston Wildes have taken to the county clerk at Cambridge 267 erows, for which they received a boun of \$25.70. One hundred and lorty-nine the birds were killed in one day.